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LONDON LINES

DANCE CONVENTION PHOTOS

biographical brief

Stanley and Pat Kahn operate the MASON-KAHN STUDIOS in San Francisco. Both Pat and Stan have quite an impressive professional background.

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OCTOBER 1952 FIFTEEN CENTS
Volume 2 Number 9

BIOGRAPHICAL BRIEF.....2
DANCE LINES
Gordon Keith.....3
COVER STORY.....3
FACETS
Stanley D. Kahn.....4
ETHNIC DANCE GROUPS
Walter Terry.....5
NEWS in the WORLD of DANCE.....6
'WE'.....7
CONVENTION PHOTOS.....8
LONDON LINES
Peter Craig Raymond.....9
NEWS BRIEFS.....10
EDITORIAL.....11
ALICIA ALSONSO, PRIMA BALLERINA
Wallace B. Alig.....12
DANCE TEACHERS ASSOCIATIONS...15
INDEX of DANCE SCHOOLS.....17
DIARY of a CAREER GIRL
Peachie Kane,.....18
ACROBATIC SKETCHES
Max Parker.....20

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ADVERTISING RATES ON REQUEST

Dance Lines

by Gordon Keith

ALL IN FUN

On page (7) you'll find a reprint of an article which ran in England's DANCE NEWS (which has a weekly circulation of almost 100,000 copies) wherein the new West Coast dance the 'We' takes a bit of kidding from one of the dance paper's British writers. We got quite a kick out of the writer's humorous comments on this dance and felt that our readers would also enjoy reading it....The dance itself was featured on the front page of the English DANCE NEWS.

PHANTOM DANCERS

NEWSWEEK ran two photos of a group of teachers at the Dance Masters of America convention demonstrating the Republican's 'Hike With Ike' and the Democrat's 'Stevenson Stomp'. The only thing wrong was the fact that NEWSWEEK neglected to say who the dancers were. One, we are sure of, Phil Osterhouse who was recently re-elected President of the DMA. If it weren't so close to press time we'd try to learn the names of the rest. Perhaps someone will be kind enough to send us the names before our next issue goes to press...

TO OUR READERS

Those little notices you see at intervals throughout this magazine in which we ask:

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(concluded on page 11)

COVER STORY

One of the most spectacular dance creations to reach the screen is performed by Marge and Gower Champion during the final fashion show sequence of MGM's Technicolor musical, 'Lovely to Look At'. This is one of three routines created for the dance stars of this musical.

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Polishing those facets is the work of many, artists and artisans alike. Technique is the grinding tool employed by the thousands of us in attempting to bring our particular facet to the greatest brilliance. Inspiration is the brazing-heat employed by the dozens of us in designing those jewels of movement and emotions, of color and sound which will display every facet of Dance, from medieval to modern, Hindu to Hollywood, classic to clog, at its glittering, intriguing best.

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Ethnic Dance Groups Are Popular in New York

By Walter Terry
New York Herald Tribune Service

IN NEW YORK, a city of 8,000,000 inhabitants, there is a rapidly growing number of people who flock to see the native dances of distant, exotic lands. Ethnic dance, as the scholars call it, is the dance form originated by a tribe, a nation, a race or a culture, and it has turned up increasingly in Broadway musicals, movies and night club shows.

The Siamese ballet in "The King and I," the great Watussi ceremonial in the movie "King Solomon's Mines," the Hindu ballets of Uday Shankar and the Hindu dance in swingtime as done by Jack Cole—these are typical examples of the ethnic dances (pure and impure) which have caught the popular fancy in New York and elsewhere.

These are all performances which five years ago might have been thought too esoteric for popular consumption. Today, producers making movies on location go out of their way to film native dances—the new "Outcast of the Islands," for instance, has some dances of Ceylon—and they seem to satisfy the same human urge that makes people want to travel to faraway countries, or at least to read travel magazines.

This growing popularity of ethnic dance in America is partly the result of clever infiltration tactics. Appropriate fanfare attended American performances by Shankar (India), Devi Dja (Bali and Java), La Argentina and Argentinita (Spain) and others, and it should be noted that Ruth St. Denis and Ted Shawn featured ballets with ethnic flavors during their many seasons as the country's top dance attraction. But most of the practitioners arrived quietly, worked diligently and began to build an audience for ethnic dance.

Today these ethnic dances—from the exquisitely gestured love legends of the Orient through the eagle dances of the American Indian to the stamping feet of the Spaniard—have a secure place in our contemporary theater. Some ethnic dance forms, it is true, are not theatrical. Certain primitive dances tend toward monotony for the viewer (not the doer), and the majority of folk dances are intended for participation and not observation. But on the art level, ethnic dances have virtuosity, variety and exoticism—all attributes important to the stage.

AS A MATTER of fact, artists can actually make a living at being ethnic dancers (and teachers). Dancers from other lands have made careers here as authorities on the dance of Korea, Indo-China, Africa and Haiti, and Americans are coming more

(Reprinted by permission of the NEW YORK HERALD TRIBUNE)(page 14)

NEWS in the WORLD of DANCE

ENGLAND'S TEEN-AGERS START DANCE BOOM

England's DANCE NEWS reports that Britain's teen-agers are taking their ballroom dancing seriously nowadays. They are no longer content to stand on the sidelines and watch the others dance. Instead, they are flocking to dance schools for lessons.

Dance teachers report the surprising fact that about 80% of private lessons among their beginners are taken by teen-agers. Yet, only a year ago the majority of lessons were taken by pupils in the 25 to 45 age group.

Of late it has been a constant source of discussion among dance teachers as to why the number of teen-age boys taking private lessons should suddenly out number the girls. Some teachers believe this change was brought about by the boys being called up for National Service.

'We find as soon as call-up time approaches they come along for a course of lessons..' said one prominent teacher.

To cope with this growing demand, teachers in some instances have had to open new studios for private lessons only. Practically everyone of them are having to teach on Sundays.

Says England's DANCE NEWS reporter: 'The new swing has had at least one happy result. No longer does one see dance hall 'lookers-on' those boys and girls who used to clutter up every ballroom and never venture on the floor because they could not dance.

'Practically everyone who goes to a ballroom today can dance, and because youngsters are learning in a proper manner in studios, the general standard of dancing has increased immensely in 12 months.'

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SKEAPING IN CUBA

Mary Skeaping, former Ballet Mistress of Sadler's Wells Ballet Company, left for Havana, Cuba, the 25th of July after having taught at the Special Summer Session of Ballet Repertory in N.Y.City.

Miss Skeaping will teach and rehearse the Ballet Alicia Alonso for several months while in Cuba. In January she will go to Stockholm, Sweden to rehearse the Swedish Ballet in classical repertoire for five months, after which she will return to N.Y. next July to again instruct at Ballet Repertory's summer school.

(page 19)

"WE"

THE latest news from the U.S.A. is that dancers in that country are going to dance the "We." Whether it will ever reach these shores is a very doubtful proposition, but it is rather humorous to imagine a gentleman walking up to a lady and saying, "Shall we dance the 'We'?" If the lady has not heard of the dance then some poor fellow is going to feel very foolish. Alternatively, he could say, "Shall we 'We'?" which sounds even sillier, and there are other more delicate and more contentious approaches which could be thought up.

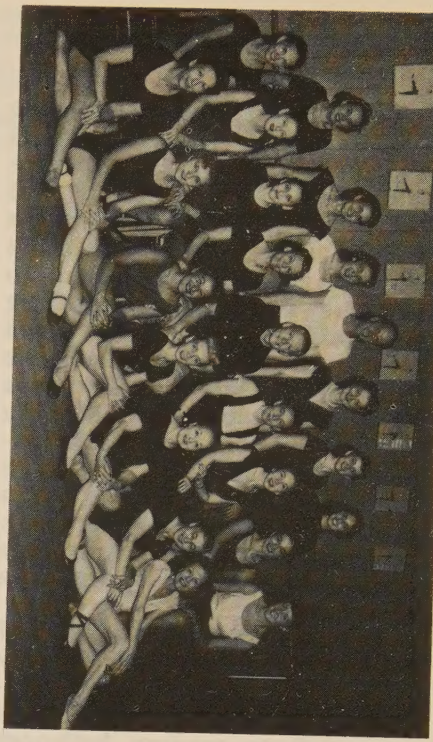
A short study of the steps of this new American dance only serves to emphasise the fundamental differences between the approach to modern ballroom dancing in this country as compared to the United States. Only this week has news come through of "Standstill" dancing in America, and some of our national papers are opening their great big eyes at the news and even printing pictures of couples performing on a dime. Which only goes to show how little the national newspapers know about a form of entertainment which has a regular following of between three and four million people every week in this country. Rhythm dancing that is taught in most of the leading studios in this country—in fact, has been taught for a number of years — enables a couple to dance comfortably and with elegance on a crowded floor without the necessity of barging and elbowing their way around the floor.

We owe a great debt to our American cousins for bringing the foxtrot to this country—also the modern music which made it danceable. But from the very simple beginning of the foxtrot the English dancing profession has hammered out the beautiful slow foxtrot which is the hallmark of the English style of dancing today. To the Americans dancing appears to be solely a form of entertainment, but in this country it has surely evolved into an art. To listen to Henry Jacques, Josephine Bradley, Phyllis Haylor, Eve Tynegate-Smith and other leading authorities on modern ballroom dancing is to realise the profound analysis and research that has been made and is continuously going on, not only to maintain but even to improve upon "The English Style." A deep study of anatomy, of muscle control and of musical phrasing is necessary to become an authority on ballroom dancing in this country today.

Maybe our American friends think we take life too seriously, but during the war when many of the American dance teachers were in this country on war service they naturally gravitated to the dance studios. And without exception they fell hook, line and sinker for the English style—it has that certain something—that poetry of movement that is the envy of the dancing nations. It is being taught throughout the world as the many foreign teachers who pack our studios each year will bear witness. The demand for teachers from this country to lecture overseas is also increasing.

We shall welcome the "We"—we shall dance the "We" but it is safe to assure our readers that it will not dent the tough armour of the English style.

(Reprinted from DANCE NEWS, London, England.) For comments on this reprint, see DANCE LINES, page 3.



For photo captions see page 10. (Photos by Leon Izmirlian)

LONDON LINES

by PETER CRAIG RAYMOND

England has many bones of contention, but the New York City have brought a....

BALLET OF CONTENTION

Every theatre has its snack bar, but only London's Royal Opera House has its crush bar. Every bar has its gossip, but only this crush bar has balletomane gossip. And last night, the first night of the New York City's Ballet 1952 season here, the crush bar chalked up another performance by its resident wits writers and wranglers.

Your critic, falling into the second of these alliterative categories if not into either of the others, was present. The evening's bone was Balanchine's Eglevsky-less second act of SWAN LAKE, the classic Russian ballet by Tchaikovski and Petipa. This act, under the title MAGIC SWAN, was once staged in the U.S. by Fedorova for the Ballet Russe de Monte Carlo.

Balanchine now brings us-surfeited as we are with a full length SWAN LAKE in traditional guise-his own idea of the original version. New groupings are one change, no male solo the other. Cecil Beaton has designed both decor and costumes.

HOW DID IT APPEAR?

As a matter of fact-not at all! Not until later would the crush bar see the ballet. This was the queer thing; all the talk was of SWAN LAKE, not a word about the works we did see. Best of these, however, was Balanchine's LA VALSE to Ravel which won the night's plaudits for Tanaquil LeClerq. The company's principal, Maria Tallchief, hardly shown at all, surrounded as she was by the incompetence of Balanchine's FIREBIRD. THE CAGE, much heralded, was a quaint item but hardly enough to be the major work of the season.

The City Ballet must learn that a quantity of Balanchine does not equal a quality of ballet. This first night's repertoire just was not good enough for a major company in a major theatre. I can warn City Ballet now that the empty seats will multiply as the season lengthens into its five weeks. Balletgoers, like buyers anywhere want value today. If I had paid the five dollars my seats were priced at, I would have thought myself robbed. As a critic attending an important first night I still think I was robbed.

The American dancers hold a very great promise for the future dance world. City Ballet's financial rigours are doing the corps no good; the choreography is hurting the principals. I think American ballet could conquer the world if Balanchine and Lucia Chase could come together and amalgamate the City and Theatre groups. Certainly, the current showing is poor.

Gene Tierney, filming over in the Metro film NEVER LET ME GO, has been given a dance tutor by the studio in the shape of local television dance star Felicity Gray.

Toumanova is now back in Paris after filming as Pavlova in Hollywood. She is to dance at the Paris Opera under Serge Lifar.

It's a number of years since the new British Film empire tried to capture a spire of

(Page 16)

NEWS BRIEFS

The widow of tap dancer, Jack Donahue, filed suit against Warner Bros. for damages amounting to $3,790,000. The suit declares the characterization of the late dancer was 'wholly untrue and fictional, without any factual basis.'

Ballet Theatre signed Alicia Markova as guest artist for its fall engagement at the Metropolitan Opera House in N.Y.C.. Markova was formerly with the troupe from 1941 to 1948, but went on her own with Festival Ballet in England. Markova will alternate with Alicia Alonso in the title role of the classic ballet 'Giselle'.

Britains who found it difficult to comprehend a U.S. ballet in which the female 'insect' symbolically devours the male, (The Cage) received an explanation from Picture Post as follows: U.S. women 'have a terrible reputation for cannibalism-they eat their men. They eat them up until virtually nothing is left but the inevitable ulcer and a series of figures in blood red on a debilitated bank statement.'
(For an enlightening revue on THE CAGE see Dec.1951 DANCING STAR)

Michaele Agostini, a former dance pupil of Raye (Baker) Rusich, of Richmond, California, began her acting studies this summer at the Pasadena Playhouse under the auspices of Paramount Motion Picture Studios.

Miss Agostini was a drama major at Stephens College in Missouri when Paramount discovered her.

The El Patio Ballroom in San Francisco held its mid-summer Waltz Contest finals on Aug. 6th. Winners were: Louise Genovese, San Francisco, (N.S.D. member) and Zella Kirkland, Santa Rosa. Runners-up were: Bearl and Pearl Bennett, San Diego (N.S.D. members). George Schomer, genial El Patio manager, awarded trophies to the winning couples.

And in Detroit, a wife won a divorce after testifying that her husband often came home from bars at 4 in the morning and demanded that she put on a one-woman floorshow, which lasted 'until 9 or 10 o'clock in the morning, or until I got too tired to dance any more...'

PHOTO CAPTIONS

(from page eight)

(Upper left)
A few of the teachers who attended the Special Summer Session for teachers during July at the School of Ballet Repertory are shown (in the center row) with Mary Skeaping, Thalia Mara and Arthur Mahoney. For other names see item on page 17.

(Upper right)
Mr. Hoeffert, Eugenie Hoeffert, Margaret Gay, Charley Baker, Guest Star, Vera Ellen, Eddy Gay, Mrs. H.C.Knuth, Mona Frances and Louis Da Pron, Faculty Members and guests at the annual convention of the Associated Dancing Teachers of Southern California which was held July 6th thru the 10th at the Hollywood Roosevelt Hotel in Hollywood.

(Lower left)
President Tom Sheehy and Margarita Otero demonstrate a dance step at the A.D.T.S.C. convention.

(Lower right)
At the 30th Annual Convention of the A.D.T.S.C. Olga Ziceva and her assistant, Clyde Queen, pose for the press during one of Miss Ziceva's classes.

Editorial . . .

DID YOU KNOW that there are some 3,000 different magazines published in the United States... but only (3) with national circulation (including DANCING STAR) are devoted exclusively to the *world of dance?*

Almost without exception, every Trade, Profession, and Art have one or more publications devoted to their related fields. These magazines can be and are of inestimable benefit to the specific professions they seek to serve.

A Dance magazine can be a great influence in fostering the art of dancing in your own school. By displaying dance publications prominently in your studio you are bringing pertinent articles on dance and dancers to the attention of students and their parents.

If properly used, a dance magazine can become one of the main arteries supplying the life blood (pupils) to your school. Obviously, the more students and potential students, read about the activities of others in the dance world, the more dance-conscious they, themselves become.

In short, your subscription to a dance publication will prove one of the best investments, you as a teacher, can make. For where can you invest so little--and gain so much?

Whether you subscribe to the DANCING STAR or one of the other fine magazines devoted to dancing is your own prerogative. But the fact remains that every person, particularly teachers, should, for the welfare of their school, *subscribe to at least one Dance Publication....*

DANCE LINES **(from page 3)**

When Stanley Kahn sent us 'FACETS' (see page 4) one of our office wags suggested that we change the title to 'FAUCETS' before someone wrote in about the spelling...Hmmmmm!

-CURTAIN-

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Alicia Alonso

PRIMA BALLERINA

Wallace B. Alig

A SMALL (five feet three, 112 pounds), supremely graceful Cuban girl, born Alicia Ernestina de la Caridad del Cobre Martínez Hoyo and known professionally as Alicia Alonso, is the first Latin American to achieve recognition in the ballet world as a dancer of classic prominence. In fact, and without reserve, critics and contemporaries have ranked her with Alicia Markova of the Ballet Russe and Margot Fonteyn of Britain's Sadler's Wells. As prima ballerina of the U.S. Ballet Theater, an organization devoted to the superhuman task of making this form of the dance as popular as, say, the movies, she meets well the responsibilities of her position. In contrast to her better-known, more lordly, but apparently no more accomplished, competitors, she has the additional and important distinction of being the only one who has mastered the three roles required by the old Imperial Russian ballet—*Giselle*, for character; *Sleeping Beauty*, for classical technique; and *La Fille Mal Gardée* (the oldest ballet in existence), for comedy.

Alicia Alonso is undeniably Cuba's most famous woman, an achievement that has taken her something less than thirty years. She was born in Havana, the youngest of four children of Antonio and Ernestina Martínez. They lived in a big house in the fashionable Vedado section that was always full of friends, young and old, chatting, singing, and dancing, some acting out parlor games with an alarmingly serious pretense. Alarming, anyway, to Alicia's father, a conventional army lieutenant who enjoyed the general gaiety but frowned on any frivolity that upset his strict sense of propriety. The result was that Mrs. Martínez, an uninhibited, sociable woman with stage ambitions for her daughter, was obliged to conspire amiably, but somewhat obliquely, against him. As it turned out, Alicia danced professionally for over a year before her mother gently broke the news to her father.

Probably he wasn't too surprised, for he had been aware of her talents ever since she was a small child. "Mama used to put me in a room with a victrola and a scarf," Alicia recalls. "That would keep me quiet for hours, doing what I imagined was dancing. I never saw any dancing until I was eight, when I went with my father to Spain." The Spanish trip seems to have contributed more than anything else to shaping her future. "I wouldn't have seen any dancing if my grandfather hadn't wanted my sister and me to learn the Spanish dances and bring them back to show him. He had run away from Spain when he was a young man, and he was lonely for Spanish things. We learned the flamenco and how to use the castanets."

Another conspirator in what Martínez *père* later recognized philosophically as the plot against him was a handsome, likeable football player named Fernando Alonso, who married Alicia when she was fifteen (with just grammar school and two years of high school behind her) and took her off to New York. The year was 1937. It had been a boy-next-door kind of romance, sparked

by the Cuban custom of early marriage and the experience of having danced together in classes at the *Sociedad Pro Arte Musical* School of Ballet in Havana under Nicolai Yavorsky.

In the United States, Fernando embarked upon a business career, but soon abandoned it in favor of ballet. They had a child. Then both decided to take up dancing seriously, and attended the School of the American Ballet and the Vilzak-Shellar School in New York City. After appearing in two musical comedies—*Great Lady* and *Stars In Your Eyes*—with which they were outspokenly bored ("It gets monotonous doing the same thing every night"), they were finally asked to join the chorus of the Ballet Theater when it opened in 1939. When Mrs. Martínez read their first notices, revealing that they were now dancing for money, she burst into tears—not because the reviews were bad, but because they were so good. When she hesitantly showed them to the long-suffering lieutenant, he shrugged, smiled broadly, and displayed them proudly to his fellow officers.

Rigorous physical and mental discipline has played a large part in Alicia's success. Despite the illusion of ethereal ease, ballet dancing makes grueling demands on its interpreters. In sports, for example, a champion sprinter is in action about ten seconds during the hundred-yard dash; a mile runner is at his trade for something less than five minutes. On the other hand, a ballerina will be engaged in equally strenuous action for half an hour. In broad jumping a contestant makes no more than half a dozen jumps, whereas in a single *pas de deux* lasting ten to fifteen minutes on stage ballet dancers are required to make leaps—some of them

Daughter Laura, a teen-ager, is already taller than mother. At school in Havana, she prefers painting to dancing

can do sixteen feet and over—more than fifteen times. Similarly, the choreography for a single production may call for as many as twenty *entrechats*, or leaps into the air, each one as exacting as a single high jump.

All this physical activity has produced a mature artist. Although not immediately striking, Alonso has a dark, subtle beauty, an almost gypsy grace, hence her nickname "Unga," short for "the Hungarian." Slender, well proportioned, she is nervous and high-strung, but not so temperamental as some ballerinas. Steeped in the lore of the ballet, she talks of fairy tales and legend like an awed little girl, treasures her slippers, tights, and tutus like a child, recalls herself as Cinderella the first time she danced, and is superstitious to the point of leaving articles of apparel behind in dressing rooms "to make sure one day I'll return." Her pride and joy is her daughter Laura, a teen-ager who is taller than she is. But Alicia's most outstanding preoccupation and feature are her eyes, brown as chestnuts and just as big.

The story of Alonso's eyes is one of the most touching and courageous in the history of the dance. For some time after joining the Ballet Theater, up to her early days as a soloist, she noticed that she often unaccountably bumped into things, and wasn't sure her partner would be there to meet her in some of the intricate steps requiring split-second timing. She complained to her husband about it, and they decided to play a game that would train them both to improve their precision. It involved seeing how far they could see to the side when looking straight ahead. Before long, Alicia discovered that, instead of seeing in a semicircle as normal people do, she saw in a triangle. A doctor examined her and discovered she had detachment of the retina. "This was tragic to me," she says, "because a ballerina learns with her eyes, watching other people dance." Then began surgery and tests to determine the cause of her condition. The first two operations were performed in New York by the noted Spanish surgeon Dr. Ramón Castroviejo. The trouble was traced to her tonsils, and these were removed. Then followed the third and most crucial operation, this time in Havana under the scalpel of the Cuban specialist Dr. Gustavo Alamilla. But this was only the beginning. Dr. Alamilla told her that she had only one chance to get well: she must lie completely still, eyes bandaged, without laughing, crying, or moving for a year. At the end of that time, she would be able to see well enough to perform simple duties around the house, but she was offered no encouragement that she would ever dance again.

She lay alone in a room in her family's Vedado home. "It was torture for me being still," she remembers, "feeling my muscles lose their power, feeling myself gain weight and become flabby." She was not supposed to see Laura for fear the child would disturb her, but sometimes she allowed her to sneak in anyway, and they played together. Other times Mrs. Martínez read to her, but mostly she was alone with her thoughts: "I realized then that dancing was the most important part of my life. I had lived for it always. I would make it great."

Thereupon, confined to bed, Alicia saw the ballet for the first time as the audience sees it. "I saw all the steps I had done," she recalls, "and how often I had done them wrong. I danced in my mind, and Fernando showed me my mistakes." When he came to see her in the evening, she would show him with her fingers the dance she was practicing, and he would correct any misinterpretations. "Blinded, motionless, lying flat on my back, I taught myself to dance *Giselle*," she says. The magnitude of this feat is reflected in what the critics write of her performance of that role today. According to *The New York Herald Tribune's* Walter Terry, her *Giselle* "ranks with the great [contemporary] dance interpretations. . . . [Alonso] is incomparable, . . . the reigning Giselle of the present day."

"It is my favorite role now," Alicia adds, "I suppose because I learned it under such impossible conditions."

(page 21)

"Reprinted from AMERICAS,
American Union in English, Spanish,

ETHNIC DANCE GROUPS (from page 5)

and more to specialize in dances of alien regions. Perhaps the best of the American Indian dancers are Reginald and Gladys Laubin, who are not Indians at all, but whose programs are as authentically Indian as the tepee they live in when they're not on tour.

Of America's ethnic dance stars, La Meri is the most versatile and the most internationally renowned. Following her years of study and concertizing abroad, she returned to her homeland and established her Ethnologic Dance Center in New York. Surprisingly enough, she has found more than enough young Americans interested in ethnic dance to make her school a success.

The schedule, furthermore, is not simple. The center's course for teachers requires three years, and the artist's course lasts for four and calls for over 500 hours of technical training, not including lectures on or study of pedagogical methods, history, music and related subjects.

The school's program of activities keeps La Meri from performing as much as she would like. She does, however, rush out for frequent two-week tours (alone or with partner or ensemble) which average four or five performances each.

Many of the programs are booked as educational events but La Meri, the former Russell Meriwether Hughes from Texas, reports happily that audiences seem to find them entertaining as well as instructive. As a scholar she is, of course, delighted with the growing interest of anthropologists, ethnologists and students in general in ethnic dance because ethnic dance can be "humanity in capsule form" and "living archeology."

And La Meri, as dancer-teacher-trainer, says that every few days she is asked to supply a trained ethnic dancer—expert in Hindu, Spanish, Javanese, Latin American or other forms—for a ballet company, a modern dance group, a Broadway show or television, and she literally tears her hair because, at this date, there are not enough ethnic dancers in America to supply the demand.

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE TEACHERS' CLUB of BOSTON held its 10th Annual Training School and Convention at the Hotel Bradford, in Boston from, Aug. 25th thru Sept. 6th. Faculty members included: Hilda Butsova, Ballet; James Sutton, Tap; Ruth I. Byrne, Ballroom; Bentley Stone, Ballet; Roye Dodge Tap; Walter Camryn, Character; Adelaide Courtney, Ballroom; George Rutherford, Ballroom; Anne Greene, Modern; Mary Jane Brown, Tap; Viola Breiding, Tap; Christine MacAnanny, Ballroom; Katharine Dickson, Ballroom; Byrnes and Swanson, Latin-American; Charles Morrison, Jazz; Harriet A. James, Ballroom; Fred Kelly, TV Routines and Naomi Gilooly, Acrobatic.

DANCE MASTERS of CALIFORNIA held their monthly meeting at the Hotel Bellevue in San Francisco on Sept. 7th. Convention work was reviewed by Lois Bailey and Mary Hewitt. New material was taught by, Annamay Bowman, Tap; Eleanor Edson, Ballet and Imogene Woodruff, Ballroom. A get-together luncheon was held in the Crystal Room.

THE NATIONAL COUNCIL of DANCE TEACHER ORGANIZATIONS will hold its next general open meeting this fall in Boston. Projects to be assigned include: Improvement of teaching standards and Dance as Therapy. Present officers are: William E. Heck, Chairman; Helen Wicks Reid, Past Chairman; Catharine M. McVeigh, Sec-Treas.; Katharine Dickson, Sarah L. Matthewson, Dorothea Duryea, Elsie T. Olsen, Freda Lippel and Edith K. Sherer, members of the Executive Committee.

CHICAGO NATIONAL ASSOCIATION of DANCING MASTERS will hold their first meeting of the new term on November 2nd.

DANCE MASTERS of AMERICA made the national spotlight at their recently concluded convention in New York City, when the organization presented two 'political' dances before newsreel and TV cameras.

The dances, 'Hike With Ike' (for Republicans) and 'Stevenson Stomp' (for Democrats) were also written up by several syndicated columnists.

Phil Osterhouse, DMC's President, taught the 'Hike With Ike' routine to a group who in turn performed it at the Republican State Convention in Grand Rapids Michigan on August 18th.

NOTICE: Don't forget to mail this department news and photos of your association's activities. Remember-if we don't receive it-we can't print it!!!

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LONDON LINES
(from page 9)

Hollywood's musical crown. That LONDON TOWN-was the flop of flops. Now, Pet Clarke, who had a small part in that film and is now only 19, tells me she is to star in a new bid for musical laurels. She will sing, the cast will dance and Hollywood will wait breathlessly-perhaps.

Ruth Draper just concluded her as-always house full run at London's most ideally situated theatre, the Criterion.

The week before N.Y.City group arrived, Covent Garden was also house full. Fonteyn, Elvin, Grey and Young Rosemary Lindsay all danced in SLEEPING BEAUTY lead. Three weeks before, every seat in all four houses had been sold. Good going.

While welcoming the Balanchine company, I should also mention that a large part of London's ballet-going public would have preferred the Theatre Ballet. I mention it because your London Scribe is with them. Is Lucia Chase a reader?

With Katherine Hepburn in Shaw's until-now-unstaged MILLIONAIRESS, ex-Sadler's Wells star, Robert Helpmann, holds out no diary on his next ballet appearance. His acting in this play has won general acclaim from local dramatic critics.

In a drive to bring dancers back on the dance floors, the mighty Mecca Ballroom circuit here has tried a summer name-band policy in which two leading radio orchestras-of Oscar Rabin and Geraldo-have been sent on fortnightly stands in the circuit. Both bands play for dancing, not for bandstanding, and Mecca are reportedly wide-eyed at the box-office resukts. Dance bands they tell me-and I wrote a long time ago-can win their way back. But with Gray, Flanagan and May I hardly need tell American readers.

Best news in dance circles this month is that Equity have started work on cost-of-living codicil to dancer's contracts. Badly, badly needed.

NEXT MONTH: Peter Craig Raymond will review the N.Y.City Ballet season in London in full and give the first news of a huge, new color dance film produced in Sweden...

BACK ISSUES

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TEACHERS CONVENE

Leading teachers throughout the U.S. attended the School of Ballet Repertory's Special Teachers' Course during July. Among those in attendance were: Mary Lou Sheffield, Andrew J. Rau, Sheila Haakon, La Nada, Marian Hodgini, Irene Uczciwek, Jennie Klawan, Evelyn Secino, Mary Magyar, Cora Quick, Annamay Walcoff, Lorelei Nordlin, Bunny Goodman, Statia Sublette, Halina Lutomska, Peggy Hillert Abbott, Neil Ann Ivester, Lester Mallonee, Peggy Bayer, Anita Pienovi, Judith Maxwell, Doris McClellan, Louise Van Tassle, Barbara Trosper, Christine Parks Marian Mease, Betty Smith and Shirley Fulford.

Despite the gruelling heat everyone worked unusually hard under a faculty which included: Thalia Mara and Arthur Mahoney, the school's directors, Mary Skeaping, guest teacher from London, England, Hilda Butsova, Marie Grimaldi, Bill Callahan, Roye Dodge, Ernest Carlos and Skip Randall.

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DIARY OF A CAREER GIRL

This is the 8th installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

Wed. Nov. 14th

We rehearsed all this A.M. on 'Trojan Women' going over and over the speeches, taking each line and extracting the full meaning. It's amazing how much is said in just a few words. Now that I'm beginning to understand it better, I find Greek drama fascinating.

We're studying Greek mythology now. Don't know how I'll ever remember all those long names...

Tonight I ushered again. But everything went wrong! A whole group of teen-agers came in like a stampede. They refused to give me their ticket stubs, and there were so many I couldn't insist. I was bewildered. I was glad when 9 o'clock came. I hope I never experience another night like that! I went home feeling very low-a failure. When I told Shirley about it she laughed and laughed, which didn't make me feel any better. But she said I was silly because that happened to everyone at first.

After I finished work I went to a 2nd year rehearsal for 'Dark Victory'. The director was positively a genius. He was quiet and not a bit temperamental. He had more patience than anyone I've ever seen before. I sat for two hours not allowing myself to be distracted for a moment while I watched him work things out.

Thurs. Nov. 15th

Tomorrow Mr. Rence is going to let us read for parts in 'Trojan Women'. I can't decide which one I want to read for. Cassandra is a very meaty role, I am sort of tempted to tackle it, but I have a few misgivings because of a certain element in the class who begrudged me the part of Abbie in 'Desire Under The Elms' due to my age. Oh, Well, we'll see what happens.

We got our test papers back this afternoon, as well as our costume plates. So far I have a 'B' average. Hope I can maintain it....Tonight I worked and for a change everything went

Fr. Nov. 16th

This morning Mr. Rence told us that we are to have a new director starting Monday as Miss Hassel has had a relapse and will have to stay out indefinitely. We all feel badly about it. Our new director is a Hungarian. Sounds fascinating. I can hardly wait to meet him.

This afternoon we had speech, music and dance. Now all our classes are concerned with Greek drama. In speech we are taught how the Greeks spoke-they certainly turned the sentence structure around.

In dance we're learning Grecian gestures. They are really beautiful The Greeks had a wonderful sense of line.

Tonight I worked again and had to serve coffee at intermission. It's certainly the way to meet interesting people here at the Playhouse. I saw Pola Negri. She was attending the Patio Show with a group of people.

(page 22)

NEWS in the WORLD of DANCE
(from page 6)

PARIS T V BALLET

The March of Time has commissioned Jean Benoit-Levy to produce 26, 15 minute ballets in Paris for television.

Inasmuch as Ballet is still in the long hair bracket as far as TV goes, it is thought that the best sales possibilities lie in packaging such programs with an eye toward specialized audiences, such as: educational programs, cosmetic sponsors and some lines of feminine wearing apparel.

The Ballets will range from classical to modern and will include several children's numbers. Many of the classic Ballets will be simplified and pared down to TV screen proportions.

Recent tests by March of Time which were made in several local theaters to discover audience reaction to straight ballet, has proved generally favorable.

The most commercial of the series is, 'A Country Girl in Paris' which is reminiscent of 'An American in Paris.'

TAX! TAX!! TAX!!!

Raymond C. Hartenstine, long time dance promoter, closed his Sunnybrook Ballroom in Pottstown Pa., indefinitely.

For 21 years the Sunnybrook Ballroom had been a main spot for touring name bands.

According to Hartenstine and his partner, Harry Buchert, the recent 10% amusement tax levied by the Lower Pottsgrove School Board, was the final straw that broke the camel's back. Although the School Board had been notified ahead of time that a 10% tax on top of the present 20% federal amusement tax would cause them to close, their warning was disregarded.

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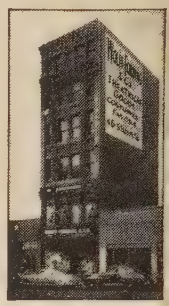

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These fine sketches were drawn by the renowned artist, Max Parker, of England, and forwarded to the DANCING STAR by James A Rozanas, nationally known acrobatic and tumbling teacher. (These drawings may not be reproduced without written permission from the artist.)

There is no doubt that the peculiar nature of her illness was largely responsible for the prodigious memory that has made the Cuban ballerina renowned in the theater. She learned the complicated part of Lizzie Borden, the murderess of *Fall River Legend,* in less than a week, something the experts declared was impossible. Again, when Nora Kaye, with no understudy in *Lilac Garden,* came down with virus pneumonia three hours before curtain time at the opening of the Ballet Theater's 1948 season at the Metropolitan Opera House in New York, Alicia demonstrated her recollective skill by stepping in and saving the show. As Agnes de Mille has testified, Unga had performed the role in question only twice, and that six years previously. Nevertheless, after being alerted, she used her supper hour to refresh her memory under some vigorous coaching, opened the bill with a Balanchine piece of her own, went back upstairs to the rehearsal hall during the following number, and then, four hours after the first frantic phone call asking her to help out, performed Miss Kaye's part —an intricate role lasting twenty minutes—without a single mistake. "Bear in mind," writes Miss de Mille, "there was no score for her to study. This prodigy of memory is in a class with the Toscanini legend; but he has all his needed scores on his library shelves."

When the year of agony had passed, Alonso's troubles were not yet at an end. Not only did she have to use her eyes carefully, but she also had to learn to walk all over again. Fearing that she might jar her retina loose, the doctor absolutely forbade her to practice dancing. More time passed. "But I had been good long enough,"

In New York apartment, ballerina Alonso sits down with author Alig to tell him about her amazing struggle with blindness

Alicia maintains. She began to deceive Fernando and her mother. Pretending to take walks with the Martínez' Great Dane, she would visit a ballet studio two blocks from her home. There she practiced every day. "I don't know how long that would have gone on," she reflects, "if it hadn't been for an accident. It must have been Fate, or an act of God, I don't know which."

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DIARY OF A CAREER GIRL
(from page 18)

Sat. Nov. 17th

This morning I worked downstairs for the first time. (I've been ushering in the balcony.) I love the work. It gives me a chance to be around the theatre and see how audiences react to certain things the actors do. I know practically the whole show by heart now....

This afternoon we studied scripts and did our speech exercises....After work this evening I went up to the balcony to catch the second half of 'First Legion' again. I was interested in knowing whether Alec could reach the same heights he did opening night. He did.

Sun. Nov. 18th

After Mass we had breakfast and then went to the beach. Since Don and I broke up, I had nothing special planned. But it's better this way....

I washed my hair and went out in Cue Gardens to dry it in the sun. Don Mc Shane (not the one I broke up with) was there. He knows a lot of Hollywood people. Seems strange to hear kids talk about Paramount, MGM and 20th Century-Fox as though they were just ordinary places. ...Because to me they're extraordinary places.

One of the boys I met in the Gardens is a writer and a very interesting person. His sister is a starlet at one of the major studios. She went to school here for three years. Craig Alberts, that's his name, has been to Europe and many exciting places. He is a very modest person and liked by every one....

Mon. Nov. 19th

Today our new director arrived. His name is Albert Sxabo. He began class by telling us what he expected of us, and about some of his experiences in the theatre. In his fascinating accent he told us that there was one thing he simply couldn't abide, and that was a lack of enthusiasm in theatre on the part of his students. He said we should never be satisfied with mediocrity-that we should always prepare to give a 'brilliant' performance. He also warned us that 'Trojan Women' was a tough show and we had to really work....

(To be continued)

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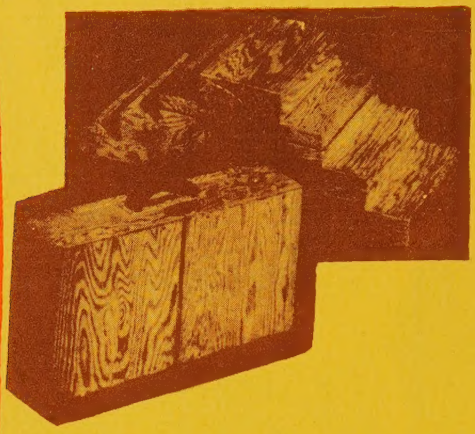

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